

AREA OF META DATA	CONTENT
THEME	KATHAK- Origin and development
SUBJECT	History
LINKAGE OF THEME WITH CHAPTERS(NAME)	The Making of Regional Cultures
CLASS/LEVEL	Class VII
OBJECTIVES	<ul style="list-style-type: none"> • To acquire knowledge of different dance forms in India. • To understand how Kathak evolved through different periods. • To appreciate rich cultural traditions of India.
DESCRIPTION	<p>India has a rich tradition of different forms of dance. They can be classified as classical and folk dance forms. Kathak is one of the most important genres of Indian classical dance whose roots can be traced to the <i>Natya Shastra</i>. Kathak is associated with several parts of North India and has evolved over a period of time. The term kathak is derived from katha, a word used for story and whoever told the story was known as the kathakar. The use of hand and body movements along with facial expressions gradually evolved into Kathak. It was usually performed as a temple ritual and their stories were based on epics, legends and myths. A major landmark in the development of kathak was the spread of Vaishnavism and the emergence of the concept of <i>prem bhakti</i> (devotion through love). The themes focussed on the legends of Krishna and his love for Radha. The nineteenth century saw the golden age of Kathak under the patronage of Wajid Ali Shah, during whose period Kathak grew into a major art form. He established the Lucknow <i>gharana</i>. By the nineteenth century Kathak began to be firmly entrenched in the adjoining areas of present day Punjab, Haryana, Jammu and Kashmir, Bihar and Madhya Pradesh.</p>

KEY WORDS	Kathak, <i>Natya Shastra</i> , <i>gharana</i> , Wajid Ali Shah, <i>Kathakar</i> , Vaishnavism, <i>guru-shishya parampara</i> , Tutinama, katha, Brirju Maharaj.
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RICH TRADITION OF DANCE FORMS IN INDIA

CLAASSICAL DANCE FORMS



Kathakali (Kerala)



Bharatanatyam (Tamil Nadu)



Kathak (North India)

India has a rich tradition of different forms of dance. They can be classified as classical and folk dance forms. These dance forms evolved in different parts of India where local traditions and customs played a major role in its development and generally performed in courts and in temples. Classical dance involves theory, extensive training, expressions, *guru-shishya* tradition, synchronisation with vocals or instruments. Classical dance forms can be traced to ancient classical texts such as the *Natya Shastra*.



Manipuri (Manipur)



Odissi (Odisha)



Kuchipudi (Andhra Pradesh)

FOLK DANCE



Bihu (Assam)



Lavani (Maharashtra)



Chhau (West Bengal)

India also has a rich and varied folk tradition and it is only natural that dance is an important component of this folk tradition. Folk dance is based on oral tradition which has been passed down orally through generations. They are generally performed in groups during festivals, religious occasions or for entertainment. Folk dance generally does not involve rigorous training or theory and may be accompanied by local musical instruments.



Hojagiri (Tripura)



Ghode Modni (Goa)



Chholiya(Uttarakhand)

KATHAK

ORIGIN



One of the most important genres of Indian classical dance is Kathak . The roots of this dance form can be traced to the *Natya Shastra* written by Bharata Muni. The term Kathak is derived from the word *Katha* which means story in Sanskrit and other languages. This dance form is believed to have originated from travelling story tellers or *kathakars* in North India. These *kathakars* wandered around and told their stories through foot movements, facial expressions, and gestures and gradually evolved into the dance form. It was usually performed as a temple ritual. Their stories were based on epics, legends and myths and were passed on through generations.

DEVELOPMENTS DURING THE PERIOD OF BHAKTI MOVEMENT



1. Krishna and Radha dancing the *Rasalila*, a 19th-century painting, Rajasthan

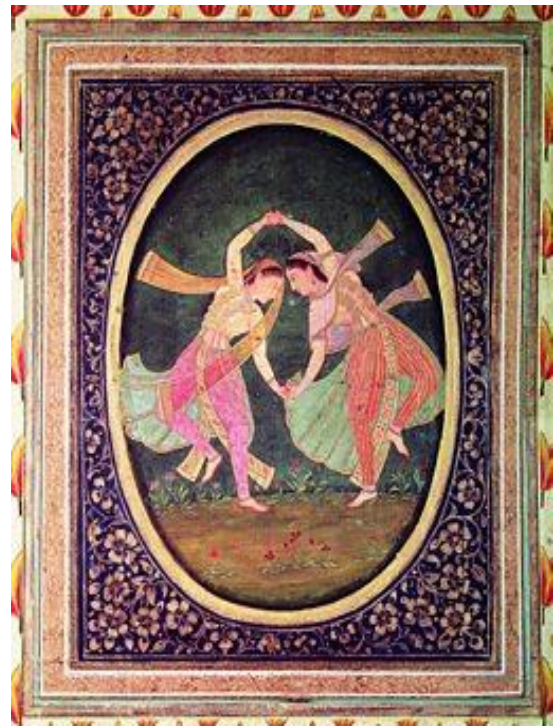
2. Legends of Krishna

A major landmark in the development of kathak was the spread of Vaishnavism and the emergence of the concept of *prem bhakti* (devotion through love). In the fifteenth and sixteenth centuries Kathak evolved with new range of lyrics and musical forms. The themes focussed on the legends of Krishna and his love for Radha, the works of Mirabai, Surdas, Nandadas and Krishnadas became popular. An important development was the emergence of *Raslila*, mainly in the Braj region (Mathura in Western U.P.). It combined in itself music, dance and the narrative.

THE MUGHAL PATRONAGE



Tutinama- Mughal women men dancing Kathak style



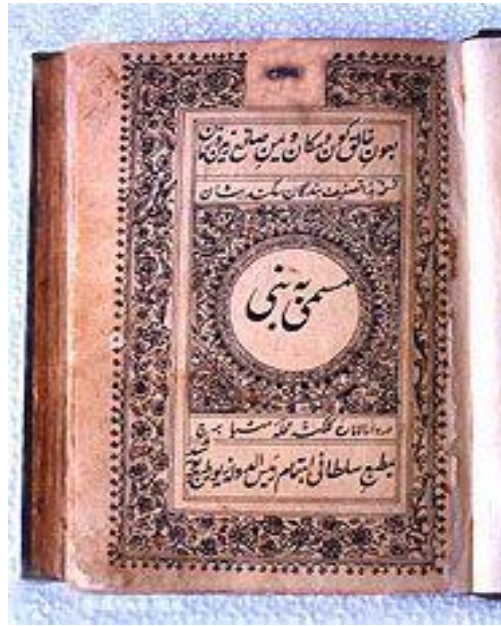
Kathak dancers, court Painting

Kathak was patronised by Mughal rulers and their nobles. It began to be performed in the court, where it acquired its present features. Thus there was a transition from the temple courtyard to the palace durbar where the dance form received a new impetus. It attained a distinctive style with a greater stress on *nritya* and *bhava* giving the dance graceful, expressive and sensuous dimensions. The Persian texts *Tutinama* and the *Akbarnama* contain paintings which display the dance form. An illustrated version of the *Tutinama* containing 250 miniature paintings was commissioned by the Mughal Emperor, Akbar in the later part of the 16th century. Subsequently Kathak developed in various traditions or *gharanas*: the Jaipur *gharana*, Lucknow *gharana* and the Benaras *gharana* and the Raigarh *gharana*. "*Gharana*" literally means "house" and it implies the house of the guru indicating that this art form flourished through the *guru shishya parampara*.

WAJID ALI SHAH'S CONTRIBUTION



Wajid Ali Shah



Musammi Ba Banni written by Wajid Ali Shah, a book on Kathak dance .

The nineteenth century saw the golden age of Kathak under the patronage of Wajid Ali Shah, during whose period Kathak grew into a major art form. Thakur Prasadji was his Kathak *guru*, and the unforgettable Kalka-Binda brothers performed in his court. He established the Lucknow *gharana* with its strong accent on bhava, the expression of moods and emotions. He started two distinct forms one, the *Rahas* which he himself choreographed and the other one is called *Raas* which was purely a religious form. Kathak attained new heights of popularity and glory under his expert guidance and lavish patronage.



Maharaj Thakur Prasad- Kathak *guru* of Wajid Ali Shah

THE COLONIAL PERIOD

By the nineteenth century Kathak began to be firmly entrenched in the adjoining areas of present day Punjab, Haryana, Jammu and Kashmir, Bihar and Madhya Pradesh. Emphasis was now on rapid footwork, elaborate costumes and enactment of stories. But Kathak was not viewed favourably by British administrators like other cultural traditions and practices. However it continued to survive and was recognised as one of the six “classical” dance forms.

INSTRUMENTS USED

A number of classical instruments may accompany a Kathak performance subject to the effect required for the performance. However some instruments that are generally used are *tabla*, *manjira*, *sarangi*, *Pakhwaj*, *tanpura*, *bansuri*, and harmonium.



A



B



C



D



E



F



G

ACTIVITY 1

Can you identify the musical instruments provided above? The options are given after the table? (Drag and Drop)

CIET : Drag and Drop

A	
B	
C	
D	
E	
F	
G	

OPTIONS

Harmonium Tabla Manjira Sarangi

Bansuri Pakhwaj Tanpura

**SOME RENOWNED KATHAK EXPONENTS- SANGEET
NATAK ACADEMY AWARDEES**



Shovna Narayan



Birju Maharaj



Shaswati Sen



Rajendra Gangani

ACTIVITY 2

On the Map of India drag the information provided below and place it on the appropriate State.

CIET : The user may only drag the Alphabets



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state it

Information:

- A. Jaipur *Gharana*
- B. Chhau
- C. Manipuri
- D. Raigarh *Gharana*
- E. Lucknow *Gharana*
- F. Lavani
- G. Emergence of Raslila
- I. Hojagiri
- J. Kuchipudi
- K. Wajid Ali Shah

Correct Answers:

- A. Jaipur *Gharana* - Rajasthan
- B. Chhau- Bengal
- C. Manipuri- Manipur
- D. Raigarh *Gharana* - *Chhatisgarh*
- E. Lucknow *Gharana* – Uttar Pradesh
- F. Lavani - Maharashtra
- G. Emergence of Raslila - – Uttar Pradesh
- I. Hojagiri - Tripura
- J. Kuchipudi - Andhra Pradesh
- K. Wajid Ali Shah - – Uttar Pradesh

Krishna, Kathak and Natwari

Nriryta,http://www.thehindu.com/migration_catalog/article11562489.ece/ALTERNATES/LANDSCAPE_615/22dfrKalaViharStudents.jpg

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[https://upload.wikimedia.org/wikipedia/commons/thumb/d/d9/Krishna_and_Radha_dancing_the_Rasalila%2C_Jaipur%2C_19th_century.jpg/220px-](https://upload.wikimedia.org/wikipedia/commons/thumb/d/d9/Krishna_and_Radha_dancing_the_Rasalila%2C_Jaipur%2C_19th_century.jpg/220px-Krishna_and_Radha_dancing_the_Rasalila%2C_Jaipur%2C_19th_century.jpg)

[Krishna_and_Radha_dancing_the_Rasalila%2C_Jaipur%2C_19th_century.jpg](https://upload.wikimedia.org/wikipedia/commons/thumb/d/d9/Krishna_and_Radha_dancing_the_Rasalila%2C_Jaipur%2C_19th_century.jpg)

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